

INTEGRATED ART, MUSIC, AND CHILDREN'S LITERATURE ACTIVITIES

Painted

Music

AIMEE CURTIS PFITZNER

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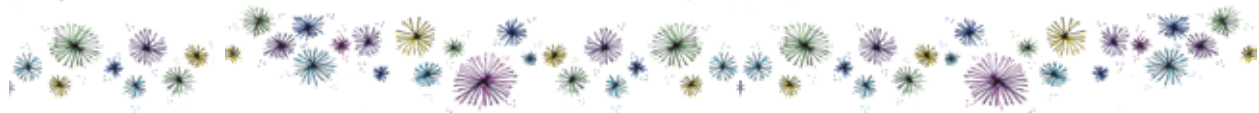
As a child my first love was reading with music a close second place. My parents still joke about how I would get dressed, eat breakfast, and brush my teeth all with a book in my hand. Now, having taught music for 24 years, children's literature is a place I frequently seek musical inspiration. I rarely pass up the opportunity to stop at the children's section of a bookstore. Rich with variety, mood, color, and tone, many children's books are full of musical and artistic inspiration and engage students' imagination and wonder. Literature in the music classroom not only supports literacy, but also introduces or reinforces musical concepts and skills such as beat, improvisation, creative movement and can inspire an entire performance piece. Although the literature chosen has a musical goal, it often also supports other curricular areas or connects to a larger theme such as social-emotional learning.

Making connections to music and art through children's literature is a natural connection; books can be found on a plethora of subjects, in a dizzying array of genres and are rich in artistry; full of diverse illustrations, paintings, computer art, and 3-dimensional artwork.

This collection is a short brush stroke on the canvas of arts and literature integration. I hope you enjoy making new connections using the books on these pages and seek out other books to create new art, music, and literature activities for your students to create with visually, aurally, and orally.

Enjoy!

Amiee C. Pitman



Acknowledgements

Thanks to:

Robyn Windham for your friendship across the ocean and for your help in making the Tchaikovsky activity come to life.

Laurie Siegel for your enduring friendship and willingness to share the song for *Monsters Don't Eat Broccoli*.

Melissa Burroughs for contributing the lesson to go with *Matthew's Dream*. Melissa originally used the book, *The Museum* by Susan Verde.

My many colleagues, near and far, "real" and online, who inspire me every day!

My husband Cary and daughter Caiya for endless cups of tea, listening, and giving me time and quiet to work on this project.

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Colored Rain

The Music

- Teach melody; add lyrics.
- Divide class; half use scarves to keep half-note pulse making rainbow arcs in air; other half plays alto glockenspiel rhythm from score on triangles or finger cymbals. Switch.
- Transfer half-note pulse from scarves to bass metallophone and triangle/finger cymbal rhythm to alto glockenspiel.
- Add alto metallophone counter melody.
- Perform as A Section.

The Poetry

- Students in small groups write haiku poems about colors of the rainbow (red, orange, yellow, green, blue, indigo, violet). (Haiku poetry has five syllables in the first line, seven in the second, and five in the final line.)
- Have small groups perform as alternating B Sections. Play orchestration over reading of haiku; consider adding scarves for each group as they perform.

Extension

- Create movement in small groups to accompany reading of haiku poems.

Teacher Tip

- Metal or plastic spiral *Slinkies*™ work great for demonstrating and keeping half-note pulse.



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COLORED RAIN

A. C. PFITZNER

VOICE

Col-ors in the sky. shin-ing up so high. Peek-ing,shad-ing,shim-mer-ing,fad-ing, some-times, oh so shy.

AG

AM

SHAKERS

BM

Matthew's Dream

by Leo Lionni. ISBN: 978-0679873181. Used with permission from Dragonfly Books. Activity contributed by Melissa Burroughs; used with permission.

Materials

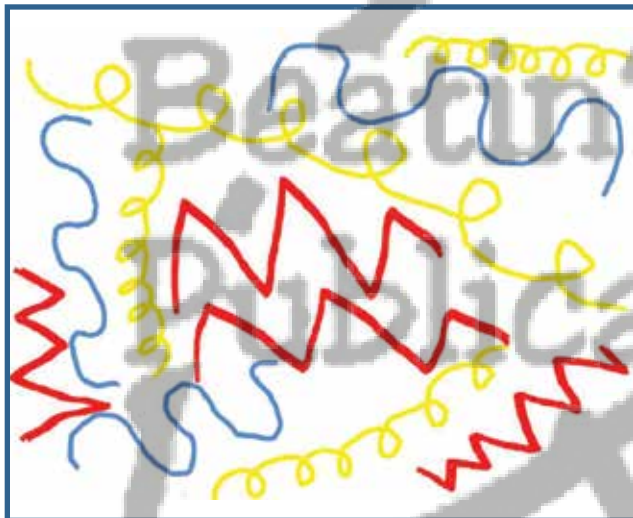
- Large white paper, red, yellow, and blue markers.
- *Lemontech* from the Broadway show, **BLAST**; Kodaly's *Viennese Musical Clock*

The Book

- After reading book with students, discuss visiting a museum. Ask what students feel, see, hear, and touch.

The Art

- Using one large piece of paper, each small group of students draws three kinds of lines using the three primary colors (blue, yellow, and red).



The Dance

- Each group chooses one movement for each color/line.
- Teacher calls out a color, students respond with movement.
- Teacher continues calling colors to a slow steady beat played on an instrument of choice as students continue to move in response to the color.

The Music

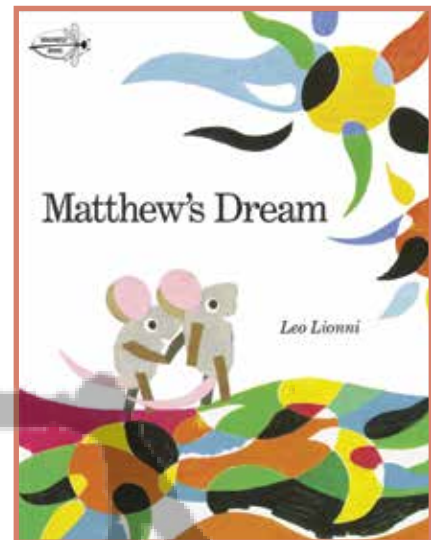
- Listen to music with strong steady beat such as *Lemontech* from the Broadway show, **BLAST**.

- Teacher calls out colors in time with music; students respond with movement.

Extensions

- Teacher calls out a secondary color, "orange." Students will discover they need to combine the movements used for red and yellow (purple: blue and red combination; green: blue and yellow combination.)
- Use music with a strong steady beat in Rondo form such as Kodaly's *Viennese Musical Clock*; Create an A Section by choosing a clock movement (clock hands, grandfather clock, cuckoo, etc.).
- Create contrasting sections by having small groups perform one of their created color movements.
- Perform

A (all move with clock movements), B (first small group), A, C (second small group), etc.



The Noisy Paint Box

by Barb Rosenstock, illus. by Mary Grandpre. ISBN -978-0-307-97848-6, used with permission from Penguin Random House Publishers.

Materials

- 11 x 14 white and black construction paper, various colors of construction paper, scissors, and glue sticks

The Book

Read book with students and discuss.

The Art

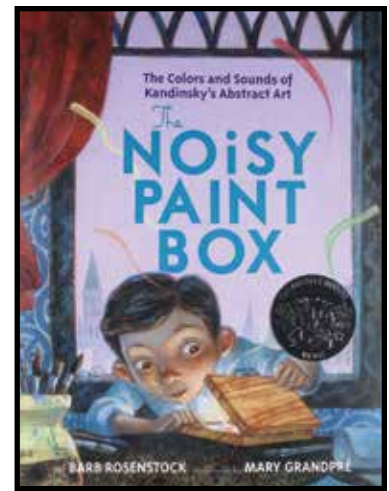
- Show images of Wassily Kandinsky's paintings (see listing on p. 35).
- Show YouTube video **What color is Tuesday? Exploring synesthesia**, from Ted Ed. (For most upper elementary students, stopping around two minutes in gives them enough information to have an interesting conversation.)
- Explain that many historians believe Kandinsky had synesthesia; emphasize it is not a disability, but rather an extra ability.
- Talk about the wide array of tone colors in various instrument families.
- Small groups of students choose a combination of unpitched percussion instruments or Orff instruments set up in a pentatonic key. Each group should have a different combination of instruments.
- Using different colors of construction paper, have the students in the group match each instrument to a color.
- Provide each group with one white or black 11 x 14 piece of construction paper to use as their canvas.
- Using scissors and glue sticks, groups create an abstract piece of art similar to Kandinsky's works. Geometric shapes and lines feature strongly in his work; encourage students to use those elements in their artwork.
- Add black lines and/or small dots once artwork is completed. Create the work dry (no glue), then glue shapes after group agrees on placement, shapes, etc.

The Music

- Groups create a soundscape to accompany each piece of artwork.
- One student in group conducts by pointing to the artwork while students play. Have each student be responsible for one instrument sound (and therefore one color).
- Allow time for students to develop artwork into a piece of aleatoric, abstract music. Have conductor add gestures for dynamics and expressive elements.
- Perform.

Extension

On YouTube, search for "kinetic Kandinsky" or "animated Kandinsky" and you will find some really fascinating moving Kandinsky videos like *Composition VIII* and *The Rite of Spring - Igor Stravinski Animation* and another called *The Kandinsky Effect*.



Coppernickel Goes Mondrian

by Wouter van Reek, used with permission from Enchanted Lion Books.

Materials

- White and black construction paper
- Visuals of rhythm cards 1 and 2 and visuals 1 and 2 (colored square images).
- Red, yellow, and blue construction paper, scissors, and glue
- Red, yellow, and blue markers, crayons, or colored pencils.

The Art

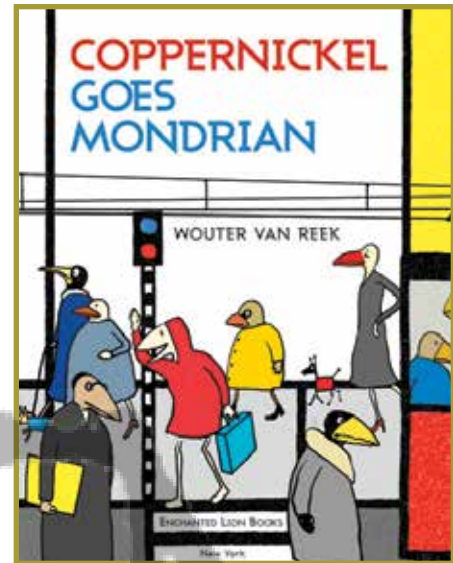
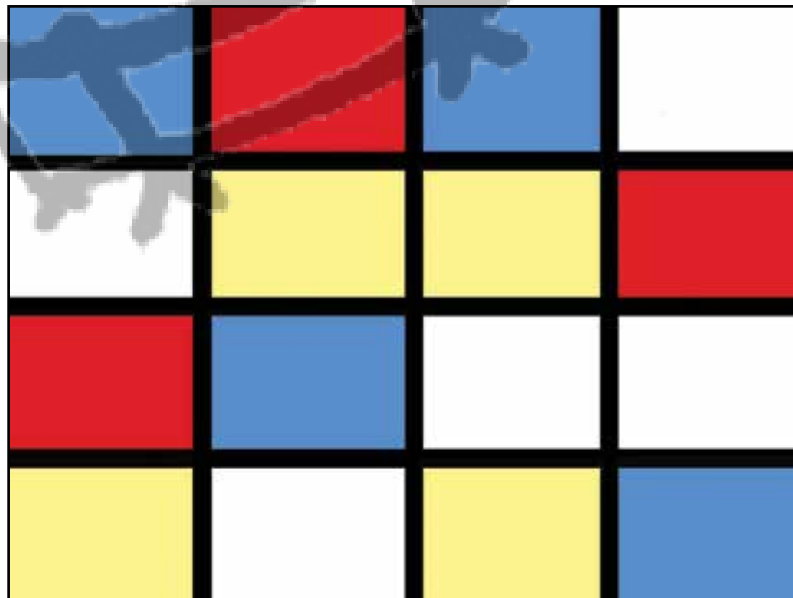
- After reading book with students, show rhythm card 1.



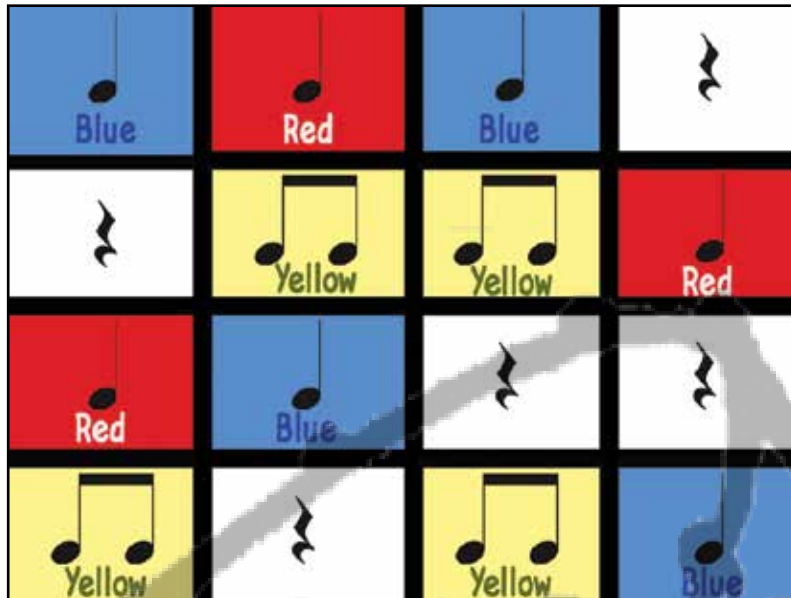
- Ask students to identify quarter notes and eighth notes. Ask students how the notes are arranged; help them discover that the pattern is the same forwards and backwards.
- Define symmetry. Show other images and examples.
- Show next rhythm card 2. Ask if this rhythm is also symmetrical (no).



- Define asymmetry and show other images and examples.
- Show images and titles of Piet Mondrian's work, *Broadway Boogie-Woogie*, *Victory Boogie-Woogie* and *Composition A*. Allow students time to discuss.
- Mondrian was inspired by rhythm and music, especially jazz. Show Visual 1.



- Ask students to determine if image is symmetrical or asymmetrical. How many rectangles are in the top row?
- Add colors and notation and show Visual 2.



The Music

- Have students speak the colors of the top row aloud (blue, red, blue, white) while teacher plays steady beat on drum.
- Repeat, asking students to think the word “white.”
- Speak the second row of colored squares. Think the word “white.”
- In three groups, have the students play as follows.
 - » Group One - Play metal percussion instruments on yellow.
 - » Group Two - Play drums on blue.
 - » Group Three - Play wooden percussion instruments on red.
- Practice playing the first example again (without words or rhythm).
- Play top row of rectangles, second row, etc., then play two rows, and finally play all four rows.
- Groups trade instruments (metals go to skins, drums to woods, woods to metal); perform again, etc.

The Art Reprise

- While listening to jazz selections, groups will create a similar piece of artwork using red, yellow, blue, and white squares with black lines.
- Using white construction paper as background, cut black construction paper to use as lines.
- Use construction paper, markers, crayons, or colored pencils to create color blocks.
- Have each group decide on instrument timbres for different colors.
- Practice and perform.

Extension

- Have each group add movements for each color as they play instruments.
- Have students create a form including an introduction and coda.
- Practice and perform.

Can You Kandinsky?

Music: *A Tale of Two Villages, Contrast & Continuum, Music for Creative Dance* by Eric Chappelle, Volume 1.

The Music

- Play hand drum, students walk to the beat. Call out various locomotor movements: Hop, skip, run, tiptoe walk, gallop, slide, etc.
- Play a sustained sound on the chimes or gong. Ask students for words to describe how they would move to that sound (wiggle, lift, float, fall, sway, etc.). Encourage various levels and weight of movement.
- Refine to eight beats of drum, eight beats of chime/gong.
- Students determine form as A B A B.
- Students listen to *A Tale of Two Villages*. Identify the form by section.

The Art

- Show Kandinsky's *Squares with Concentric Circles* and ask students what they notice.



- What are the two main shapes in this artwork (squares and circles)?
- Ask how this is like the music and movement just performed (AB form).
- Show students one square of the painting. Ask how the class can create the circles within circles.
- Allow time to problem-solve.

The Art Meets Music

- Students create four circles.
 - » Circle 1 - Outer circle
 - » Circle 2 - Second circle from the outside

- » Circle 3 - Third circle
- » Circle 4 - Inner circle
- Class develops a “style” of walk for the A Section; circles 1 and 3 travel counter-clockwise, 2 and 4 clockwise for 16 beats. Each circle then turns and walks 16 beats in the opposite direction.
- Each circle creates one eight-beat locomotor OR non-locomotor movement for the B Section. (These movements will be repeated.) Add props as desired (scarves, ribbon wands, balls, plastic cups, glow-sticks, etc.).

The Dance

- All circles perform first A and B Sections, repeat. (These sections are twice the length of remaining A and B Sections; B Sections will need to repeat their eight-beat movements eight times.)
- Circle 1 (All other circles sit, kneel, or bend down.) Perform the next A and B Sections. B Section will need to be repeated for a total of four times.
- Circle 2 (All other circles sit, kneel, or bend down.) Perform the next A and B Sections. B Section will need to be repeated for a total of four times.
- Circle 3 (All other circles sit, kneel, or bend down.) Perform the next A and B Sections. B Section will need to be repeated for a total of four times.
- Circle 4 (All other circles sit, kneel, or bend down.) Perform the next A and B Sections. B Section will need to be repeated for a total of four times.

Extension

Ask your art teacher to help students re-create Kandinsky's *Squares with Concentric Circles* with watercolors, tempera paint, or colored pencil. For older students working with protractor compasses in class, use a watercolor brush with paint in place of a pencil to create various sizes of circles.



Supplemental Files

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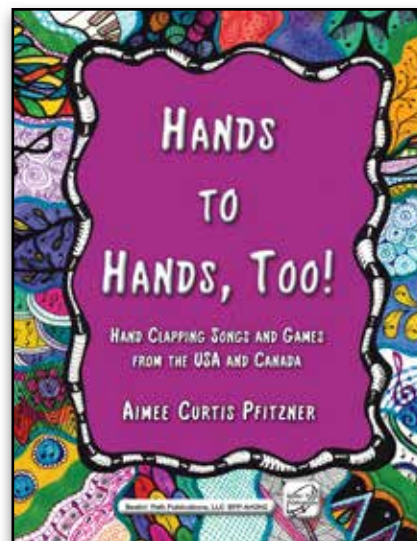
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